



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## TO CORRESPONDENTS.

C. M. R. would probably obtain the information he requires relative to the Chants and Services, by application to our Publisher.

J. F. H. is thanked for his suggestion, upon which he will receive a communication from us.

Our best thanks are offered to Mr. Wm. Jackson, of Masham, for the correspondence relative to Mr. Collet's Vocal Rudiments, and we trust to be able to give our readers the benefit of it in the next Number.

Several Advertisements have been unavoidably omitted, from reaching us so very late, in the present Number, and on former occasions. We must again urge our friends to send them earlier, as we are obliged to have our Number printed two or three days before the end of the month, and, if Sunday be one of those days, even earlier; it is not safe to send them later than five clear days before the end of the month.

Mechanics' Institutions are referred to the notice at page 107 of our February Number.

Violoncello.—A list has been made of Mozart's Trio, which shall be forwarded by post, on receipt of your address.

## Brief Chronicle of the last Month.

THE CECILIAN SOCIETY had a public night on the 1st of February, when they gave a careful performance of the Music in *Macbeth*, followed by Romberg's *Lay of the Bell*. On an occasion when Spohr was pressed to compose music to Schiller's fanciful poem, he replied, "I would set the poem to music, but that it is already too well done." Its performance on the present occasion was commendable.

THE SCARBOROUGH CHORAL AND PHILHARMONIC SOCIETY held their annual general meeting on the 5th of February. Its prospects appear to be flourishing; it numbers about 70 members; and it has now been established about two years.

SACRED HARMONIC SOCIETY, EXETER HALL.—On the 9th of February was performed Beethoven's *Mass in C*, and Mendelssohn's magnificent sinfonia-cantata the *Lobgesang*, or *Hymn of Praise*; both works were rendered in the most satisfactory manner. The extra care now bestowed on rehearsal, under the judicious training of Sig. Costa, bids fair to place the performances of this society in advance of anything yet achieved in this or any other country. On the 23rd, Handel's *Israel in Egypt* was produced, with additional wind parts added by the conductor; and this work will be repeated on the 1st of March.

CANTERBURY CHORAL SOCIETY.—It is with great pleasure we record the increasing and deserved popularity of this excellent society. *Judas Maccabæus* was publicly performed on the 13th of February, by local soloists, and a chorus and band numbering about sixty, in a very effective manner, resulting from the careful and repeated rehearsals which have taken place under their conductor, Mr. W. H. Longhurst. The spacious Guildhall Rooms were so much crowded, as to warrant the repetition of this magnificent work, to take place on the 27th of March.

REID LEGACY.—Let us now pass northward for a moment. Had the Reid Legacy, intended for the promotion of music in Auld Reekie, been a "mortification" bequeathed by some phantom Nabob, it could not have more completely disappeared from the public eye and ear than it seems to have done. "The Reid Concert," says an Edinburgh correspondent of a daily contemporary, dating Feb. 13th—

"takes place this evening. As usual, the professors of the university have distributed the tickets amongst their friends and families—no public announcement of any kind has been made—and to-morrow the public will probably learn from some of the newspapers that another Reid concert has been got up, and gone off, without anybody knowing anything of it except the trustees of the gallant founder, who take this smuggled method of giving consequence, dignity, and effect to an endowment expressly intended to further the interests of musical science."

We are not acquainted with many more flagrant cases in that flagrant record, the list of abused bequests, than the story of this same Reid Legacy. Is the Edinburgh public strangely long-suffering, or (more strangely) unmusical? Surely here is a matter calling for the intervention of some of the patrons of Art who so solemnly signed the protest against our statement of Dr. Mainzer's migratory habits:—how since confirmed let Manchester tell! But that was an easy exercise of amateur knowledge and credulity,—whereas the unwinding of a "tangled pirn" like this would call for labour and independence of action.—*Athenæum*.

THE ROYAL SOCIETY OF MUSICIANS celebrate their 111th anniversary on the 22nd of March; the Earl of Cawdor in the chair.

THE ROYAL ITALIAN OPERA at Covent Garden, commence their third Season on the 10th of March next.

EASTERN HARMONIC SOCIETY.—We are glad to find that this society is persevering in its rehearsals, and even public concerts, although the loss of their large room must necessarily make this a season of adversity; but as the materials are being kept together, we doubt not of their soon obtaining the use of a sufficiently large room, and that they will be able to resume their operations with renewed vigour.

MALMESBURY.—A vocal class, on Hullah's plan, has just been formed in this ancient and thriving little town, with every prospect of success.

MISS CAROLINE ELIZA FENN, who is lately deceased, has bequeathed a legacy of £1000, 3¼ per cent. stock, to the Royal Society of Musicians. She was for many years a life subscriber to the institution; and, in addition to the legacy above-named, she has left other equally munificent donations to various charities. The lady was a granddaughter of the celebrated Dr. Boyce, the musical composer.

MADLE. JENNY LIND.—It is now understood that this great singer, who has lately expressed a determination to leave the stage, is giving her attention almost exclusively to the higher school of Oratorio music. The triumphs she has already achieved in the *Elijah*, her exquisite appreciation and illustration of the Author's meaning, and the clear manner of her pronunciation of the English language, are already familiar to the favoured few, in the principal towns of England, as well as in London. "*St. Paul*" and Haydn's "*Creation*," are two works mentioned for early production, with the same artiste. How grandly would she deliver the descriptive recitative, in which Stephen's remonstrance to the hard-of-heart Jews is

## BRIEF CHRONICLE (continued).

related—a recitative which has never yet had justice done to it, in public, and although assigned to the Tenor voice by its Author, it might be related with equal propriety by the Soprano voice. How truly would Mendelssohn's regretful *Jerusalem* be rendered, by one who has shewn so thorough an appreciation of the requirements of the noble Oratorio school. Great as Madlle. Lind's fame has already been, her present resolution will even increase the honor and estimation in which she will be held.

HERR LABITZKY, the composer of several well-known waltzes, is expected to visit London immediately, and intends to bring with him the orchestral performers who have been in the habit of playing his dance music in Carlsbad.

M. HENRI PANOFKA.—This well-known musician, and composer, is about to settle in London, and bring his extensive experience to bear on the formation of Singing Classes. Before the revolution in France, Paris had the advantage of his exertions in this particular branch of musical education; and his successful teaching was exemplified at the Protestant chapel of the Duchess of Orleans, its congregation being his pupils in choral singing. He has since been a coadjutor with Dr. Mainzer in Manchester, during the period when the Doctor devoted part of his time to Edinburgh; and his resolution to make London the field of his future labours has been taken in consequence of Dr. Mainzer now residing altogether at Manchester.

ROSS CHURCH CHOIR.—A correspondent calls our attention to the letter of "A Churchman" in the *Hereford Times*, of the 24th February. We regret to find that the parishioners, who have hitherto made such successful efforts to establish a choir in the church, should now find an impediment in so unexpected a quarter: let us hope, however, that the music, which appears to give so much satisfaction to the general congregation, will be continued, with the consent of the present objector, when he finds how much store is set by it.

## ADVERTISEMENTS.

Reduction of Price.

**The Reasons which have determined**  
J. ALFRED NOVELLO to reduce the price of his Musical Publications, the majority of them to the full extent of 50 per cent., may be had gratis, on application at the London Sacred Music Warehouses, 69, Dean-street, Soho, and 24, Poultry, London; and sent by Post (free) on receipt of one postage-stamp.

Novello's Monthly Musical Periodicals.

**Commencement of "Israel in Egypt."**  
In the Cheap Editions of Popular Oratorios was commenced, last Month, Handel's Oratorio, "Israel in Egypt." Two Numbers are now ready. A specimen page is given, page 123, printed from a new Type, made with an especial view to this work: the depth enables the printer to place the 20 Staves on a page, necessary to the double chorusses, and by the boldness of the notes, it is even more legible than the former Oratorios of the Series.

"Israel in Egypt" will be completed in Twelve Monthly Numbers, including some of the usually introduced Songs, in the form of an Appendix. Sixteen pages for Sixpence, as before.

Advertisement.

**Mr. J. A. Novello begs to inform the**  
Clergy and Musical Public that he is about to Publish  
**A VOLUME OF CHURCH ANTHEMS,**  
Composed by

DR. WILLIAM RICHARD BEXFIELD.

\* \* This work is now in the engraver's hands.

Price One Guinea, bound, with a Portrait of the Composer.—  
Dean-street, Soho, February 28th.

**Music for Children.**—Dr. Mainzer's  
new "Music Book for the Young," in richly-illuminated covers, 1s.; and "Fifty Melodies for Children," in similarly elegant covers, 1s., are prepared expressly for the promotion of Musical Education amongst the Youth of both sexes. All the melodies are easy, and suited to young voices. The books are adapted for either schools or private families; and on that account, as well as from their exceedingly beautiful exterior, are found unusually acceptable as presents.

To be had (with all the Musical Works of Dr. Mainzer) at J. A. Novello's, 69, Dean-street, Soho, and at Simpkin, Marshall, & Co.'s, Stationers'-hall-court, London.

**Monsieur Henri Panofka's Classes for**  
Vocal Music, Reading at Sight, Part and Solo Singing.

I.—Classes for Children, from eight to twelve years of age. In this class the children will be made acquainted with the first elements—the Alphabet of Music, and will learn to Read and Sing at Sight: it is therefore particularly adapted to those who have not previously received any musical instruction.

II.—Classes for Young Persons. The principal object of these classes is the Formation of the Voice, and the Reading at Sight. The pupils will be as well prepared for Solo Singing as for Singing in Parts—each individual being occupied according to his or her own faculties and special musical dispositions. This class is peculiarly adapted to those who have previously had some musical instruction, either in singing, or playing the piano-forte. They learn therein to apply to the voice the knowledge acquired at the instrument. Their progress is, consequently, very rapid; and, though previously unacquainted with singing, they reach, in a short time, the most difficult division in part-singing, viz., Counterpoint, Imitation, Fugue, and Canon. After having mastered musical reading of this description, they will find little or no difficulty in reading any kind of composition, either of Handel, Haydn, Mozart, or Beethoven.

III.—Classes for the higher branches of Vocal Music, Solo and Choral Compositions of the greatest Masters.

The Terms upon which any of the above Classes for Singing may be formed, as well in schools as by a union of private families, are the following:—

Fees for Classes, twice a week, twenty lessons, each lesson one hour—Children under twelve years, One Guinea and a Half. Persons above twelve years, Two Guineas.

Fees for once a week, eleven lessons—Children under twelve years, One Guinea. Persons above twelve years, One Guinea and a half.

Twelve persons constitute the minimum of a Class.—The fees for classes are paid in advance.

PRIVATE TUITION.—In Italian Singing, after Bordogni's Method; In the Theory of Music; In the application of the principles of Harmony to the practical performance: *Improvisation* at the Piano.

Terms:—For One person, per lesson, 10s. 6d.; for Two persons, per lesson, 15s.; for Three and above, per lesson, 2 1s.

For Institutions, Schools, Congregations, also for Families residing out of London, special arrangements will be made.

London: 15, Bentinck-street, Manchester-square.